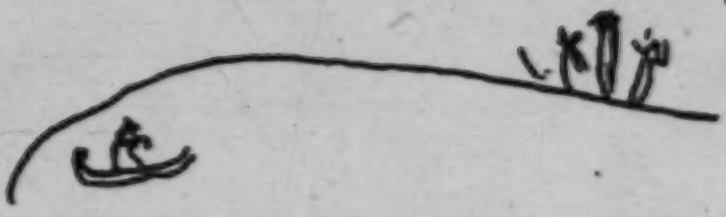
4: Wilbert--66 E-4, 5 (1958) 1963 SQ18 Yanoama SQ1:
Sanema

•532



Man in his curiara arriving home. Drawing by a Sanemá Indian.

Crab. Drawing by a Sanemá Indian.

4: Wilbert--67 E-4, 5 (1958) 1963 SQ18 Yanoama SQ18
Sanema

532

Palm. Drawing by a
Sanemá Indian.

The morrocoy or turtle.
Drawing by a Sanemá Indian.

4: Wilbert--68 E-4, 5 (1958) 1963 SQ18 Yanoama SQ18
Sanema

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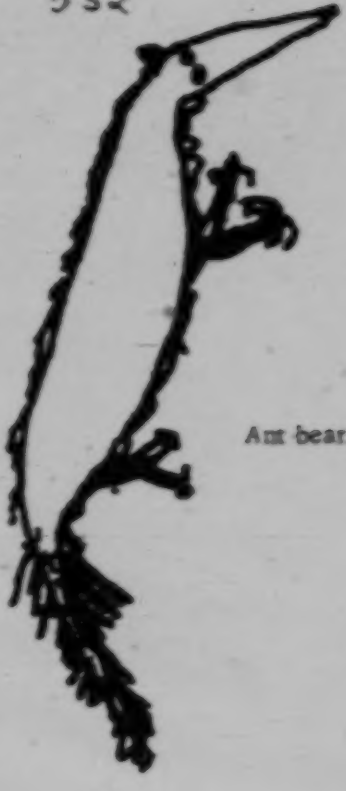
The female toad which saved the hero children from the persecution of the Great Jaguar. Drawing by a Sanemá Indian.

532

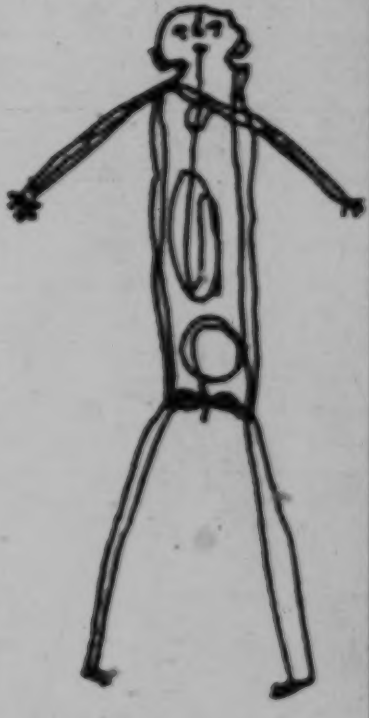


Ant bear. Drawing by a Sanemá Indian.

4: Wilbert--69 E-4, 5 (1958) 1963 SQ18 Yanoama SQ18
Sanema

• 532

Scorpion. Drawing of a Sanemá Indian.



A man, with heart, stomach, bladder, and sexual organ. Drawing by a Sanemá Indian.

4: Wilbert--71 E-4, 5 (1958) 1963 SQ18 Yanoama SQ18
Sanema

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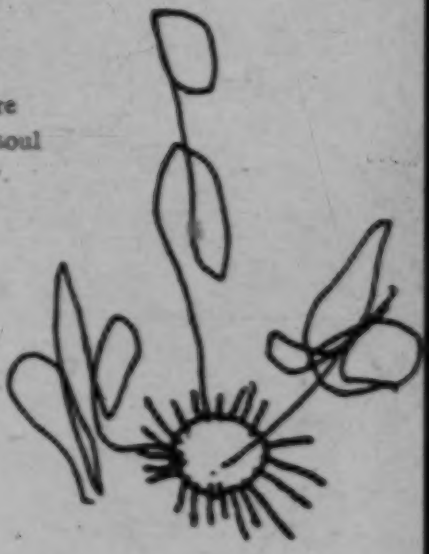
Cremation of a corpse. The fire forms spirals of smoke and the soul appears coming out of the body. Drawing of a Sanemá Indian.



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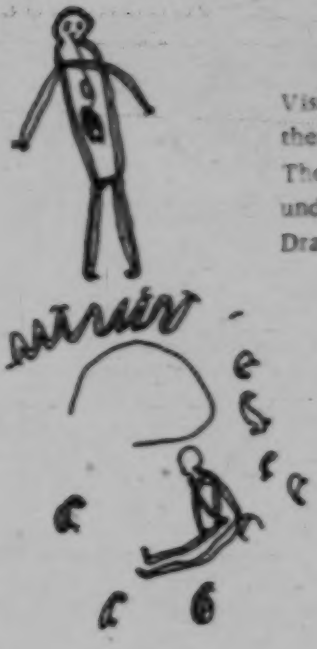

Vision of the cosmos. God above the path of the sun and the earth. The 'guapo' seated on a bench under the earth with animals. Drawing of a Sanemá Indian.

4: Wilbert--70 E-4, 5 (1958) 1963 SQ18 Yanoama SQ18
Sanema

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Indian hunting peccaries with bow and arrow. Drawing by a Sanemá Indian.

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The hikuladé of the priest. Drawing by a Sanemá Indian. 1/A

3/A [See explanation of this figure on p. 99 --Ans

/213 cont./

793 624 [622] For reasons of a religious nature, which we shall explain later on, the priest (who may be the chief in many cases) may not participate actively in a war; in these cases the one in command is the "war chief," who in peacetime is one among many in the society, but automatically assumes his power during the dangers of hostilities.

554 There is one man whom all fear. He is the "guapo" /the daring one/. We do not understand his function in the society, but his actions are violent and sanction-passive /pasivas de sanción/ in extreme cases.

554 123 During the first few days of our visit, he gave us the impression of being truly crazy, but we later came to realize that, although mentally /214/ sane, his effrontery is carried to extremes. By way of greeting he aimed an arrow at our throats, danced like a person possessed, and for a whole day he amused himself by walking around us in circles with his arrow constantly [276] aimed and ready to shoot. From noon on he was under the intoxicating influence of "yopo" and his conduct was applauded by some and censured by the others. The chief, with whom we spent most of the day, paid no attention to what was being done to us and was very little concerned.

554 775 There was also a guapo in the Erebato group, and one of our informants explained to us that those "people" are predestined to live together with certain species of animal underground after [841] their death. There they will remain alone in the company of those women who concealed their menstruation and were, as a [126] result, swallowed up by the earth. A boy of Canaracuni made [532] for us a drawing of Omao above the path of the sun and of the moon and of the earth. Under the earth he painted a man sitting on a rock and surrounded by animals: he was the guapo.

554 From the information we have in our notes we deduce the possibility that these are not isolated cases, but that the guapo may represent a social type who fills an institutional position with its own fixed duties and functions. A guapo of Erebato was not allowed to participate in the ceremony of gathering the bones of his father, because upon the death of his progenitor he had killed a child and they were afraid that grief might again cause

1/2 [see p. 71-An.]

/224 cont./
793 other, for they would begin to fight each other until one of them
778 lay inert on the ground, exhausted and overcome. But they do
628 not kill each other. Only in the house of Omao may all the
776 hŋwiawin gather with their hfikula-dfb.

793 The hfikula-dfb of a priest act exclusively in his rancheria,
778 in other words, in the rancheria of the priest who figures in the
775 house of Omao as the representative of his particular terrestial community, and for this reason more than one priest is unnecessary. In the section of the illustrations one can see the
● 532 hikuladɛ of a priest, drawn by one of our informants. One sees
793 there five hfikula-dfb, or souls of ancestors of the group in which
778 the priest acts. The uppermost figure represents fever. In the
775 center one can see a quadrangular figure which is a house. One
126 of the beings who is inside it is the priest, but what can be seen on the left side is a coleopteran, a scarab. Under the house is seen the heart of the priest.

The informant, after having drawn the figure, insisted emphatically that we tear it up, and he suffered some anguish for having given it to us. After several days had passed, I took him the drawing in order to ask for more details and found him
532 calm and unworried. The reason for suffering this anguish is
793 based on the belief that a Sanemá must never speak of the insect
778 of the house of the hikuladɛ. As a matter of fact our informant
775 never mentioned its name. I identified the insect as a scarab
126 on the basis of the descriptions that he gave us and because it
825 was not the first time that I had heard the scarab or other coleopterans mentioned as a supernatural being in South American ethnology.

171 Such is the belief of the Lengua of the Gran Chaco, who
773 affirm that the Great Scarab created the universe and peopled it
825 with spirits and men. The Toba, also of the Chaco, call it payak,
778 a name which means spirit; and it is interesting with regard to the hfikuladɛ of the Sanemá priest to note the Mataco custom of attributing a supernatural power to a maraca /gourd rattle/ with sacred beetles (Metraux, 1946d, pp. 350, 352, 353, 367). The similarity between the hikuladɛ of the Sanemá and the "sacred maraca" of many South American tribes is very symptomatic.

7/1 [See p. 70 -- Analyst]

/233 cont./

539 to search the sun's house. Then the sun burned its surface and from that came the scars which show on its face.

The moon went to the other side of the world, and, while the sun sealed its friendship with man, the moon was his irreconcilable enemy. When the moon appears rose-colored, it 539 821 is because it, along with its family, is eating men. The sun also has a family, but does not eat human flesh. Sometimes the moon hides in its house in order to plan a new campaign. [532] During that time women are very much afraid and, in order to [759] protect themselves, paint a likeness of the sun on their cheeks; they also commonly paint it on large stones which they find on the path.

/234/

OINEITIB

539 Beneath the earth there exists the world of the dwarfs, who [772] are called Oineitib. They live like men, but eat and speak very rapidly. They have no intestines or anus, and when they eat meat or other food, they cut it in pieces and swallow it raw, without chewing (25). They sometimes also eat women who conceal

[171] 25. See also the corresponding myth of the Yupa Indians of Venezuela (Wilbert, 1959d).

their menstruation. On one occasion the subterranean river grew so much that it acquired an enormous volume and gained so much strength that it blew out the earth beneath the ground of the rancheria in which there lived a woman who had tried to conceal her state. The houses collapsed and the inhabitants drowned, with the exception of the women, who were devoured by the dwarfs and their souls went to live forever with the guapo, who is also unable to go up to heaven and live with Omao.

Because the dwarfs have no intestines, they are always hungry and, for that reason, devour their food with much greediness. On occasion one of these dwarfs comes to earth to visit a man, but never a woman. The man cannot see his guest, but